



Early Journal Content on JSTOR, Free to Anyone in the World

This article is one of nearly 500,000 scholarly works digitized and made freely available to everyone in the world by JSTOR.

Known as the Early Journal Content, this set of works include research articles, news, letters, and other writings published in more than 200 of the oldest leading academic journals. The works date from the mid-seventeenth to the early twentieth centuries.

We encourage people to read and share the Early Journal Content openly and to tell others that this resource exists. People may post this content online or redistribute in any way for non-commercial purposes.

Read more about Early Journal Content at <http://about.jstor.org/participate-jstor/individuals/early-journal-content>.

JSTOR is a digital library of academic journals, books, and primary source objects. JSTOR helps people discover, use, and build upon a wide range of content through a powerful research and teaching platform, and preserves this content for future generations. JSTOR is part of ITHAKA, a not-for-profit organization that also includes Ithaka S+R and Portico. For more information about JSTOR, please contact support@jstor.org.

TASTE AND ECONOMY IN DECORATION AND FURNITURE—III.—THE DINING ROOM.

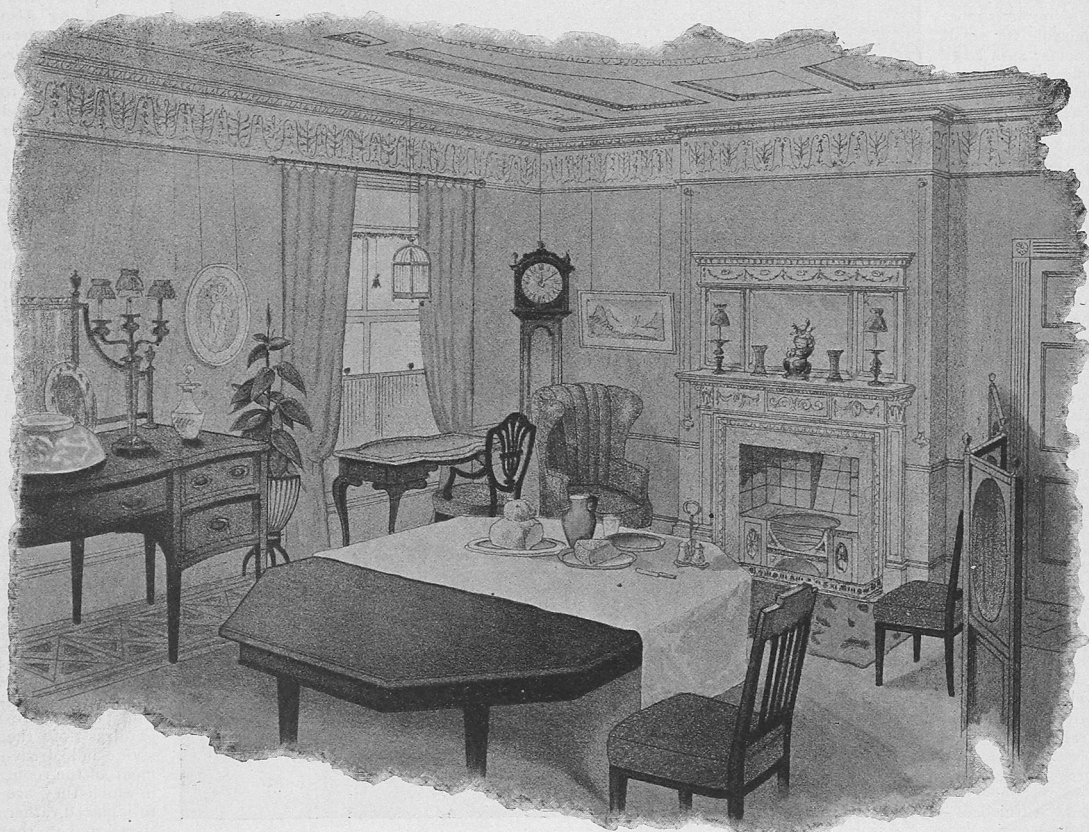
BY E. KNIGHT.



IS proper in an "Adam" room that the color should be the pale greens, grays, and creams, in tone like old Wedgewood ware, but lighter, the projecting moldings being almost white. The walls would, of course, be of the same tones of color, but the frieze, cornice, and divisions in the ceiling would gradually become lighter, till the center is reached, which would be almost white. Such elaborate treatment is rather removed from our present consideration. The usual chalky, bluish-white of the ordinary

a plain color to harmonize with the paper, the cornice being lighter, and the ceiling lighter still. A frieze of a good bold pattern may be used, or an ordinary wall paper of suitable pattern; but it is a good rule, when the frieze has a pattern in colors, that the wall should be plain distemper or painted, and *vice versa*. The plain surface of the one thus forms a contrast to, and materially helps, the effect of the other. With a pattern on the frieze in colors, the cornice may also be done in a tint, or may be picked out in the several colors of the frieze; but this last requires great judgment. It should always be borne in mind that a redundancy of pattern or color fidgets and wearies the eye, which longs for repose.

The wall paper is the first consideration, and should be rather dark, to give an idea of warmth and richness; we should at the same time be careful to avoid anything that excites or startles. Should, however, the room face south or west, a somewhat cooler effect must be aimed at, with greens or dark-gray blues; or a feeling of oppression will be produced. Warm browns, tapestry papers, reds, and clarets look the best; the



AN ADAM DINING ROOM. EXECUTED BY COOPER & HOLT, LONDON.

ceiling is to be avoided; though, with many red or green tapestry, and some other papers, a light creamy white has an excellent effect; and in a rather dark room the addition of a frieze some two feet deep, papered with Anaglypta and painted or distempered the same light-cream looks well.

If there is a frieze, the moldings which form it may be used as a picture rail; it should then be not less than 1 ft. 9 in. or 2 ft. deep from the cornice; but its depth is generally governed by the height of the top of the door, the molding being either fixed level with the top of architrave, or ranging with one of the upper members of an over-door or mantel.

As before stated, this frieze may be distempered or painted

patterns should not be too pronounced, and should be only a shade or two lighter than the ground.

In many cases a dado is a great addition; though a low dado has a tendency to decrease the apparent height of the room. This is by no means an objection in many cases. By all means avoid the meaningless paper dados with borders. The dado used originally to form a part of the woodwork of the room, or at least had the appearance of doing so. This can be done easily and cheaply, by fixing a molded wood chair-rail round the wall, 2 ft. 6 in. or 3 ft. from floor, and painting it and the wall down to skirting to match the woodwork of the room (including the chimney-piece, if of wood).

Dull reds, sea-greens, peacock-blues, may be used, but of course this depends entirely upon the color of the paper. If judiciously done, grained oak or American walnut looks well, when finished with a flatted varnish. The color should be very dark, with but very little figure. In graining, it is a difficult matter to get a grainer to restrain his passion for figure. Of course, where cost is not the primary question, a paneled wood dado, from 3 ft. to 6 ft. high, looks exceedingly well.

In a room with a warm aspect, cream-white paint has a very charming effect, with a green or dull gray-blue wall; but in other cases, where a red or a dark paper is used, the contrast with white paint is too great, and makes the room too lively for a dining-room. The style that prevailed in the latter half of the eighteenth century, and which was introduced by the Brothers Adam, is very suitable for the cooler colorings shown in our illustration; and, with Sheraton or Chippendale furniture, makes a very cozy room. This style is most suitable for small rooms; as in large ones it is somewhat weak and too full of detail. Adam and Sheraton work is an English expression of the work of the period of Louis XVI., which style, though exceedingly pure and chaste, is less adapted for the breadth of treatment which is desirable in many cases. Painted or distempered walls, either plain or paneled with moldings, are well adapted for this style. In the latter case, however, the opportunity for hanging pictures is very limited.

An excellent effect can be produced by painting the walls all one color, say a golden yellow, and then stippling another transparent color over it—say a green or light-red—the whole being thinly varnished.

The chimney-piece, with three rectangular mirrors, is of simple design. It is made of wood, with composition ornament. The slips round the opening are sometimes of sienna marble; but the color would depend on the other colors used in the room.

The fireplace recess can be lined with tiles of one color, and the hearth of a plain self-colored tile, either of the same or of other suitable color. They may be laid in some simple pattern or square. Many-colored tiles, or those laid with fancy borders, are not so desirable, even when the colors harmonise.

Fenders of brass, or of wrought-iron and copper, with fire-irons to match, are now being made in a great variety of styles; and little difficulty exists in getting any design well and cheaply made in this branch.

Some license may be taken with our center-table, which may be by no means a slavish copy of one of Sheraton's make, but an octagon table, capable of extension. When inlaid with a few bands of suitable woods, it goes exceedingly well with this style, and has many advantages of a utilitarian character to recommend it. There is a border of parquet on floor, with the center covered with a warm-colored rug. The addition of an old mirror, or a few prints of the Bartolozzi or Angelica Kaufman school, or any old prints by Morland, Ward, or Hogarth, greatly helps the effect. As a rule, in dining-rooms, American walnut or oak are the woods to be selected for the furniture. If oak be chosen, it should be dark—light oak always seems to lack comfort; and we must bear in mind that when a dining-room is in use a white cloth occupies a large portion of the space. This reflects a very large amount of

light, and permits us to use much darker colorings than we otherwise should be justified in doing. Also the table, when set out and surrounded, is the principal point to be considered, and should be better lighted than any other part of the room. Dark walls form a suitable background for the picture, while the white cloth throws light upon the faces and dresses of those around the table. This effect would be to a large extent lost if the room were treated in any other way.

A COLONIAL ROOM.

By

JOHN H. HUTAFF.



A COLONIAL ROOM. DESIGNED BY JOHN H. HUTAFF.

should possess unity as well as character—that is to say, it should have some definite purpose or style. For one to appreciate the effect of the room under consideration it is necessary they should have some idea of its color and treatment. The floor is of light oak. The woodwork is painted white, with a dull egg-shell finish. The cornice is also painted white. The walls up to the cornice are covered with a red burlap having a stencil pattern of a deeper red, each wall space forming a panel, with the exception of the mantel, which has a special treatment. The ceiling is a delicate yellow, with a stencil pattern of light green and red. The windows are draped with a plain white net hanging straight and full. The furniture is mahogany. The round table and the chairs are appropriate